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about the only pictures that need mentioning, unless we admit two clever studies by Henry Mosler, who alone represents America in this exhibition. At the Place Vendôme the show is far finer. The military painters, MM. Detaille, De Neuville, Berne-Bellecour, Protais and Le Blant, are represented by important pictures; the portraits are signed Baudry, Cabanel, Carolus Duran, Jalabert, Wenker, Machard, Jacquet, Lefebvre and Constant. M. Gérôme exhibits "Two Majesties;" a lion sitting on a rock on the seashore, watches attentively the red gold sun sinking into the sea—a curious and impressive picture that remains in one's memory. M. Gérôme's other picture, "La Femme au Bain," is one of those Moresco-oriental interiors with walls of green and blue and red tiles on which the sun strikes in patches from above. In the middle of the floor is the piscine and the "femme au bain" and her attendant. M. Meissonier exhibits two portraits of M. Chenavard and of Dr. Guyon, the celebrated specialist to whom the painter owes his life. Both these portraits are hard in drawing and poor and dull in color; they will certainly not take rank with M. Meissonier's good work. Mr. Jules Stewart is represented at the Place Vendôme by a very delicate and charming picture of a young lady sitting working at embroidery, and by a little study, "Entrance to a Mosque." John Sargent exhibits a portrait of a noble lady of the Faubourg Saint-Germain. The pearl of the exhibition of the Place Vendôme is Carolus Duran's portrait of the Comtesse — a lovely head standing out against a deep red background, a garland of flowers over the shoulder and a suggestion of drapery on the bust, but elegant, fresh, exquisite in color and modelling, and painted with a vigor and surety of touch! M. Duran has never executed a more lovely feminine portrait than this.

The great event recently at the Hôtel Drouot has been the sale of the Manet pictures, a sale which had been prepared and prefaced by an exhibition of the de-

ceased artist's works at the École des Beaux Arts. The interest excited by this exhibition has been referred to in a previous issue of THE

ART AMATEUR. The sale itself excited hardly less attention. To accommodate the crowd that came—rather to see than to buy—two of the largest rooms of the Hôtel Drouot were united, and even then there was not room for everybody. In the whole matter, both of the exhibition and of the sale, Manet's friends exerted themselves nobly, and, while working for the greater glory of the messiah of impressionism, they were working also in the interests of Mme. Manet, who is left in comparatively straitened circumstances. The sale I believe to have been perfectly genuine; the proceeds of the two days amounted to 120,652 francs. The principal prices paid were: "Argenteuil," bought

for \$2500 by the sculptor Leenhof, Manet's brother-in-law; Faure, in the rôle of Hamlet, bought by Durand-Ruel, \$700; a "Bar at the Folies Bergères," \$1170; "Nana at her Toilet," \$600; "La Servante de Bock," \$500; "Olympia," \$2000; "Le Linge," \$1600; "Chez le

Père Lathuile," \$1000; "Le Balcon," \$600. The other pictures fetched from \$60 to \$400; the etchings, drawings, and water-colors from \$6 to \$60 each. One gentleman who paid \$60 for a water-color found, when he got his treasure home, it was simply an etching after Velasquez, colored by Manet. I cite this incident, not in order to throw discredit on the sale, but to give an idea of the feverish and excited state the buyers were in. Manet's friends, the Batignolles brutalists, were there in full force, expecting every moment that the Louvre was going to

buy, and congratulating themselves that Manet was at length going to be avenged. The Louvre did not buy, and what is meant by Manet being avenged I cannot say. It seems to me that Manet has obtained full recognition of his merits, and of all that was good and profitable in his tendencies and aspirations. But much as I admire his good work, I do not venture to attribute to it great intrinsic value, and I therefore think that some of the prices paid at this sale were simply ridiculous. The fact is that certain amateurs and professional dealers hope to see the day come when Manet's work will sell as Millet's work now sells, and therefore they are doing all they can to create fancy prices for his pictures. They imagined, too, because one notable American collector had bought a Manet that the Americans were going to make a rush for them, and the estimable M. Durand-Ruel still entertains that fond hope. This gentleman had in his hands at a time when they sold for nothing all the great pictures of Corot, Delacroix, Millet and Rousseau; and he now imagines that the future is reserving for the "impressionistes" as brilliant an apotheosis as that which Millet and Rousseau are now enjoying, hence his craze for buying the wildest efforts of Manet's brush and of the brushes of Manet's disciples. It may be added that M. Durand-Ruel's belief in the glorious future of the impressionists is shared by a number of modest amateurs, who hope to make a splendid investment in buying for \$80 a pastel by Manet, which they will be able to sell some day for \$1600.

EDWARD VILLIERS.

#### EFFACING FROM AN ETCHED PLATE.

IF an etcher needs to efface a great deal of very deeply bitten work, it will be better to get it done by a professional plate-maker, as the task of lowering the surface of copper is extremely tedious. The plate will stand a good deal of hollowing in parts without any effect on the printing, as long as the dip is gradual, but should there occur anything of the nature of a hole, it must be hammered up from behind. By placing the plate between the legs of the compasses, with the blunt point on the spot to be effaced, you can easily mark on the back with the sharp point the place immediately opposite to it. The plate is then placed with the part to be effaced on the anvil, and struck at the back with the round end of the hammer, till the line or hole is filled up. The jarring of the plate in the hand, and the noise of the hammer, will sufficiently indicate when the part of the surface immediately opposite to where you strike is fairly on the anvil or not. Before, however, you proceed to the actual hammering, the work on the part to be effaced must be carefully taken out so as to leave a smooth clean hollow. When the part to be effaced is very minute, a steel punch is used, and the plate must then be held on the anvil by an assistant, while you hold the punch steadily with the left hand on the spot marked at the back with the compasses, and strike it gently but smartly with the hammer till the place is filled up. However neatly the operation of hammering up is performed, the lines of the etching close round the part hammered up will be more or less weakened or effaced, and will want re-etching with the transparent ground, or working up to their original strength with the graver.

